

Falstaff

Opéra comique en 3 Actes

de **GIUSEPPE VERDI**

Guirlande des Mélodies choisies pour Piano

par

Sigismond Noskowski.

Prix 50 cop.

VARSOVIE

chez M. ARCT

Librairie et magasin de musique.

Lit. C. WITANOWSKI à Varsovie.
WYDAWNICTWO KASY WARSZAWSKIEJ
POMOĆNIKÓW KSIĘGARSKICH
Warszawa, Gebethner i Wolff.

FALSTAFF.

de

GIUSEPPE VERDI.

arr. par Z. Noskowski.

Allegro vivace. (Acte I.)

The musical score is for the piano accompaniment of the song 'Falstaff' by Giuseppe Verdi, arranged by Z. Noskowski. It is for Act I, marked 'Allegro vivace'. The score is in C major, 2/4 time, and consists of six systems of piano accompaniment. The first system is marked 'ff' and 'mf'. The second system is marked 'ff' and 'mf', with a 'rall. p' marking at the end. The third system is marked 'Moderato.' and 'pp'. The fourth system is marked 'f' and 'p'. The fifth system is marked 'f' and 'p'. The sixth system is marked 'f' and 'p'.

First system of music. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. The tempo/mood marking *p dolce* is written above the bass staff.

Second system of music. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes. Bass staff has a supporting line. The tempo/mood marking *Molto moderato. (Quatuor.)* is written above the treble staff. The dynamic marking *p* is written above the bass staff. The expressive marking *espressivo* is written above the treble staff.

Third system of music. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. The dynamic marking *p* is written above the bass staff.

Sixth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a supporting line. The dynamic marking *crescendo* is written above the bass staff. The system ends with a double bar line and a repeat sign.

Allegretto. (Duo.)

First system of musical notation for 'Allegretto. (Duo.)'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and single notes.

Second system of musical notation for 'Allegretto. (Duo.)'. The musical texture continues with the treble clef carrying the main melody and the bass clef providing accompaniment. The notation includes various note values and rests, maintaining the 3/4 time signature.

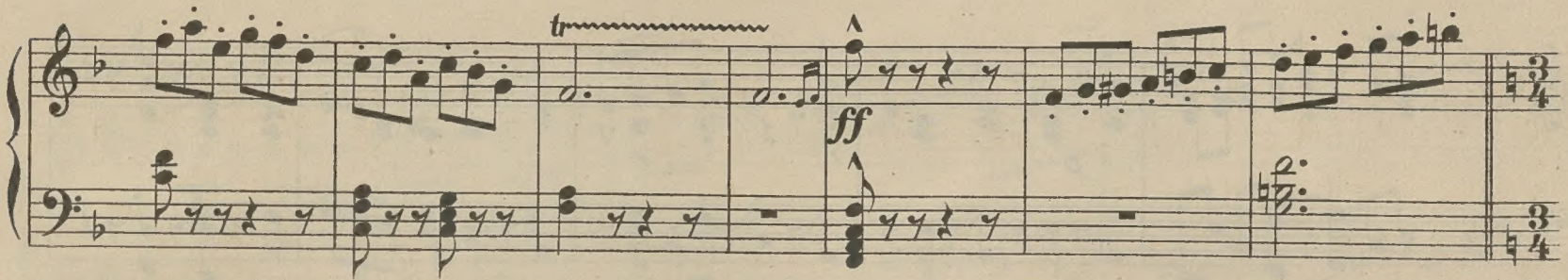
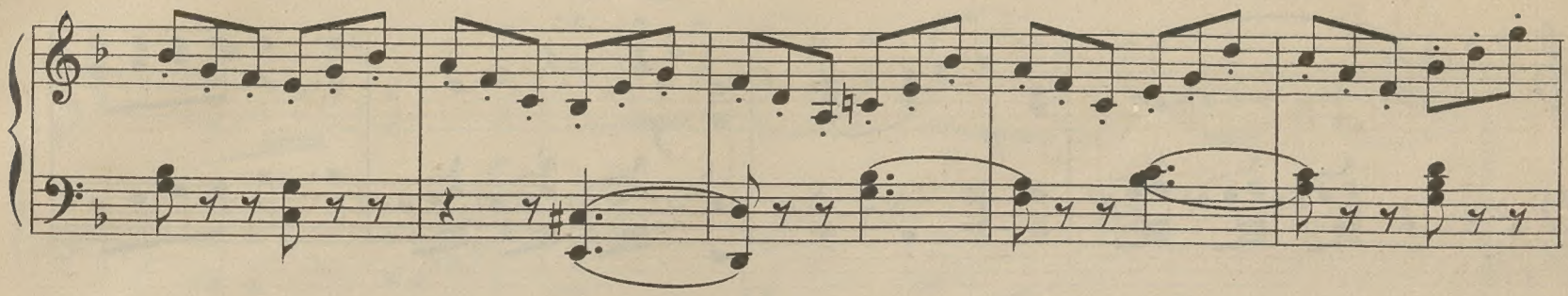
Third system of musical notation for 'Allegretto. (Duo.)'. This system concludes the piece with a final cadence. The piano (*p*) dynamic is maintained throughout. The notation features a mix of eighth and sixteenth notes, with some rests in the treble clef.

Allegro vivace. (Act II. Introduction.)

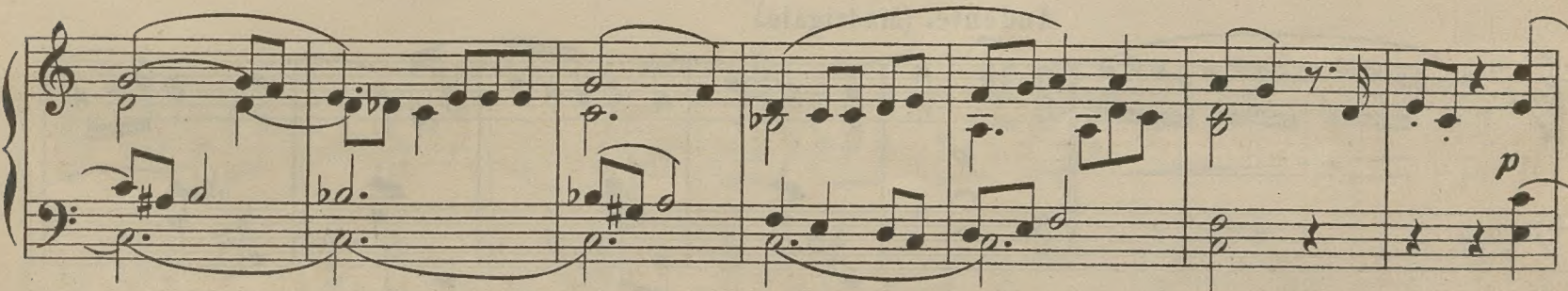
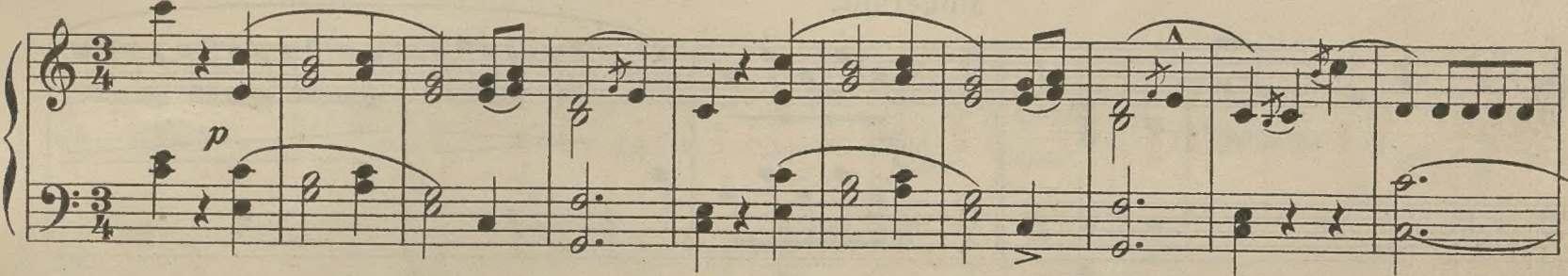
First system of musical notation for 'Allegro vivace. (Act II. Introduction.)'. The key signature changes to two flats (B-flat, E-flat) and the time signature is 6/8. The music starts with a *rall.* (rallentando) marking, followed by a *f* (forte) dynamic. The melody is in the treble clef, and the bass clef has a more active, rhythmic accompaniment.

Second system of musical notation for 'Allegro vivace. (Act II. Introduction.)'. The tempo and dynamics remain consistent. The treble clef features a series of eighth notes, while the bass clef continues with a steady accompaniment. The system ends with a wavy line indicating a trill or tremolo.

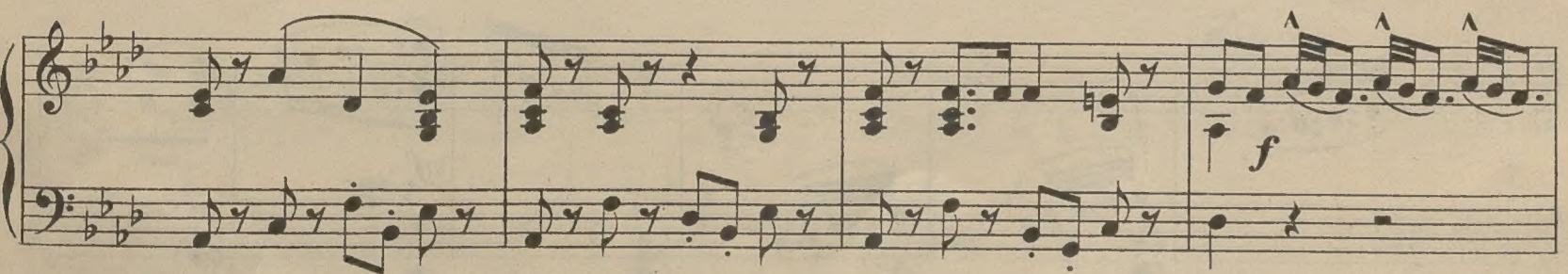
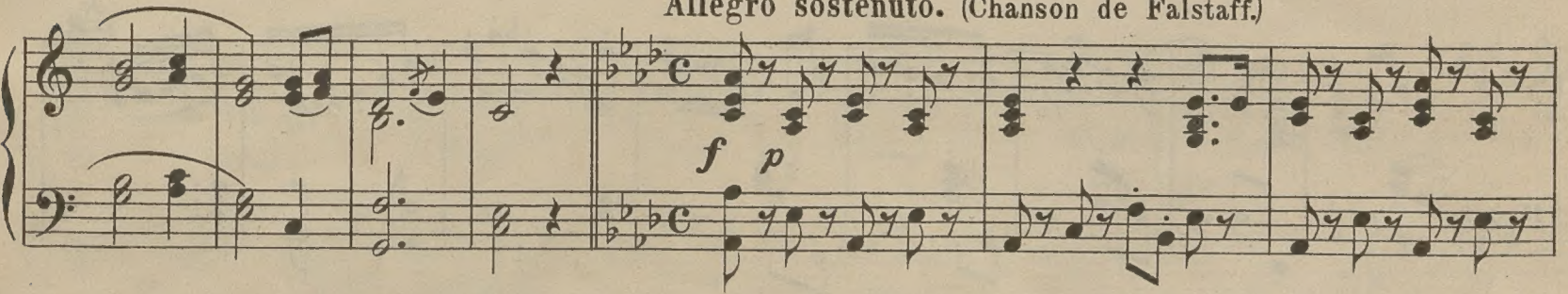
Third system of musical notation for 'Allegro vivace. (Act II. Introduction.)'. This system includes dynamic markings of *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). The notation shows a variety of note values and rests, with a final cadence in the treble clef. The bass clef continues with a rhythmic accompaniment.

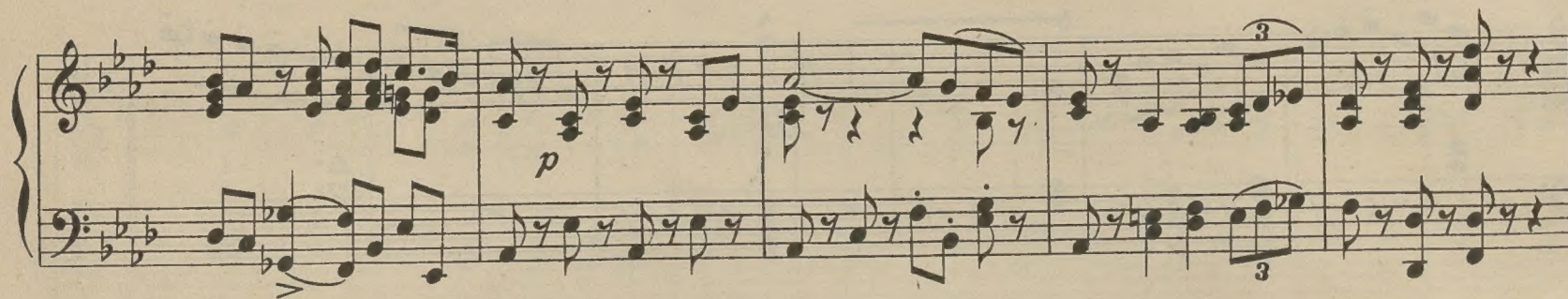
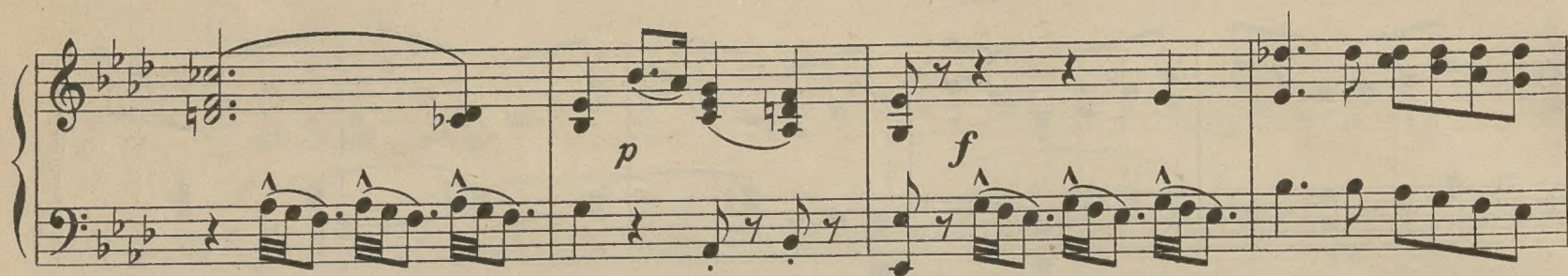


Assai moderato. (Duo de Quickly et Falstaff.)



Allegro sostenuto. (Chanson de Falstaff.)

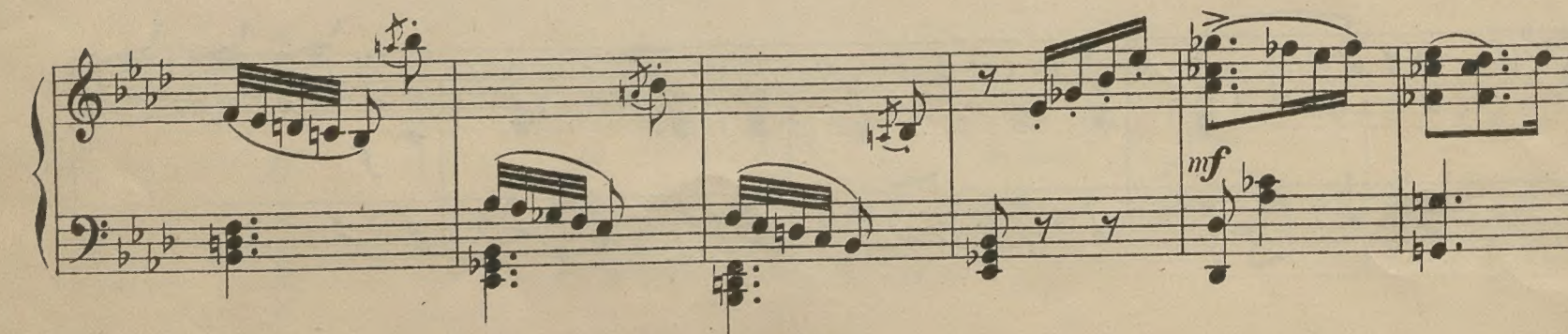
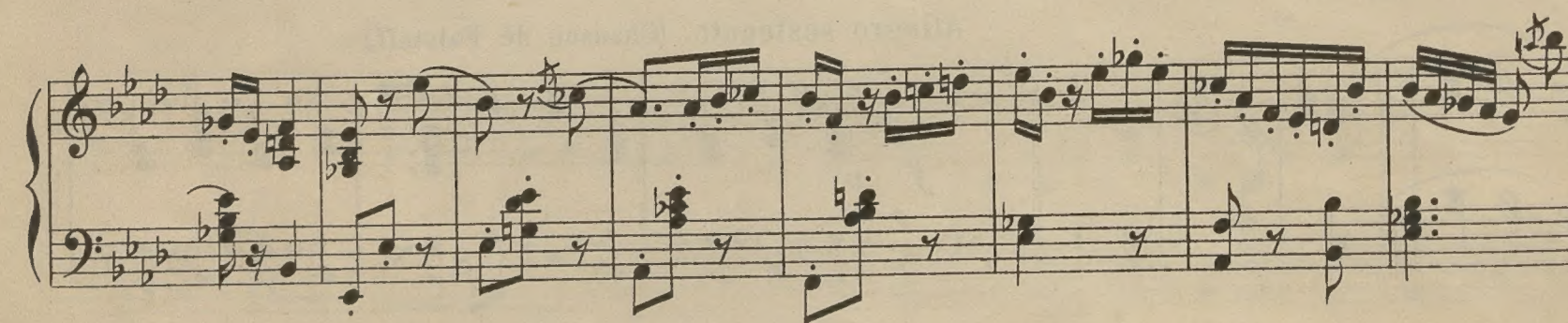
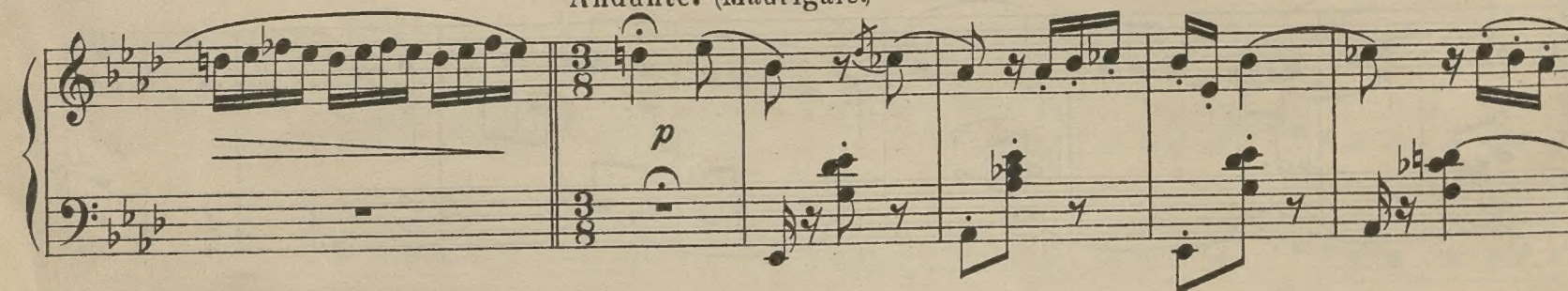




Moderato.



Andante. (Madrigale.)



7

First system of a musical score. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The music features complex chords and melodic lines. Dynamics include *f* (forte) and *p* (piano). There are also accents and slurs.

Allegro. (Chant d'Alice.)

Second system of the musical score, starting with the tempo marking "Allegro. (Chant d'Alice.)". The key signature remains three flats. The time signature is 6/8. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include *p* (piano).

Third system of the musical score. The key signature changes to two sharps (F-sharp, C-sharp). The time signature remains 6/8. The music continues with a similar texture of accompaniment and melody.

Fourth system of the musical score. The key signature remains two sharps. The time signature is 6/8. The music features a mix of chords and moving lines.

Fifth system of the musical score. The key signature changes to one sharp (F-sharp). The time signature remains 6/8. Dynamics include *f* (forte) and *p* (piano).

Più lento.

Sixth system of the musical score, marked "Più lento." (More slowly). The key signature changes to two sharps (F-sharp, C-sharp). The time signature changes to 2/4. The music is slower and features more sustained chords and melodic fragments. Dynamics include *f* (forte).

Allegro con brio. (Chansonette de Falstaff.)

First system of musical notation for 'Allegro con brio. (Chansonette de Falstaff.)'. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music features a lively melody in the treble and a supporting bass line. A dynamic marking of *p* (piano) is present in the bass staff.

Second system of musical notation for 'Allegro con brio. (Chansonette de Falstaff.)'. It continues the melody and bass line. Dynamic markings include *p* (piano) and *mf* (mezzo-forte) in the bass staff.

Third system of musical notation for 'Allegro con brio. (Chansonette de Falstaff.)'. It continues the melody and bass line.

Fourth system of musical notation for 'Allegro con brio. (Chansonette de Falstaff.)'. It continues the melody and bass line. Dynamic markings include *f* (forte) and *p* (piano) in the bass staff. The tempo marking 'Meno mosso.' is written above the staff.

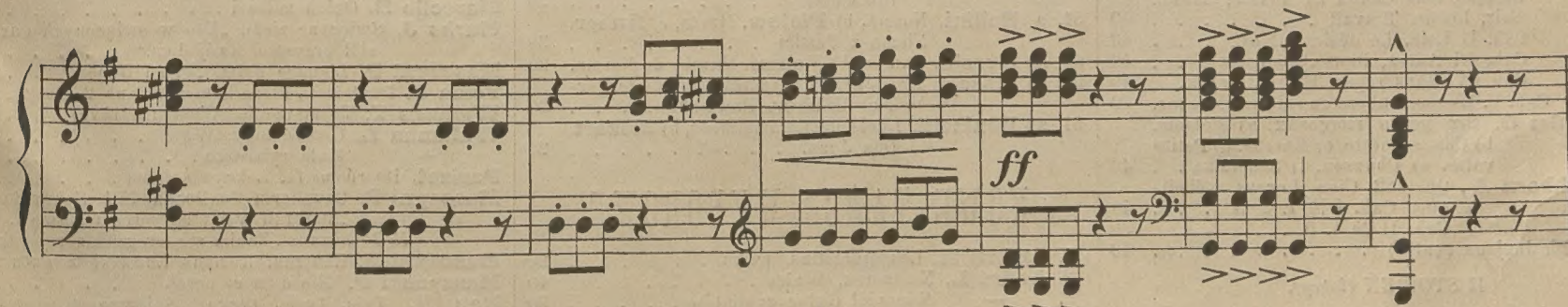
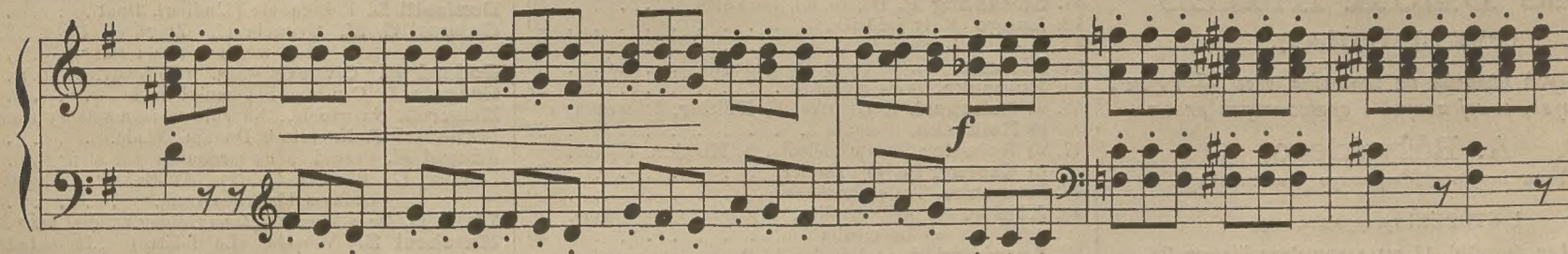
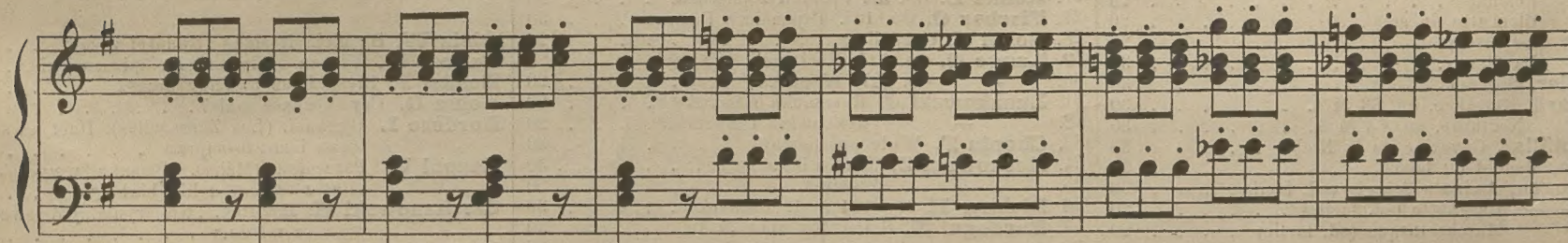
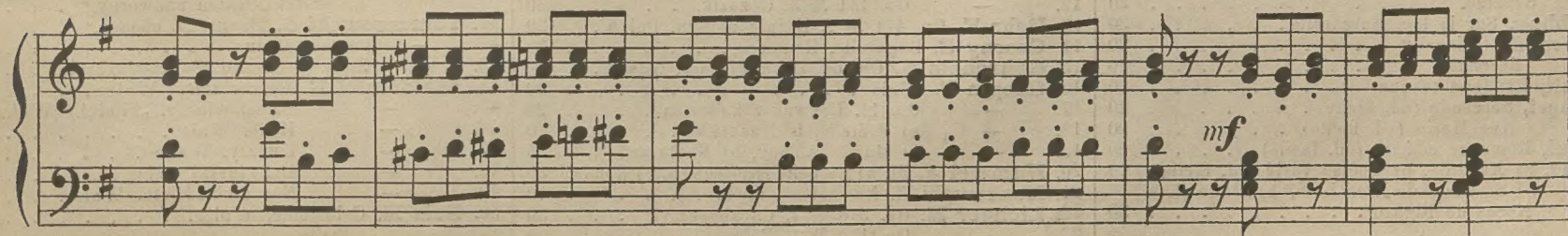
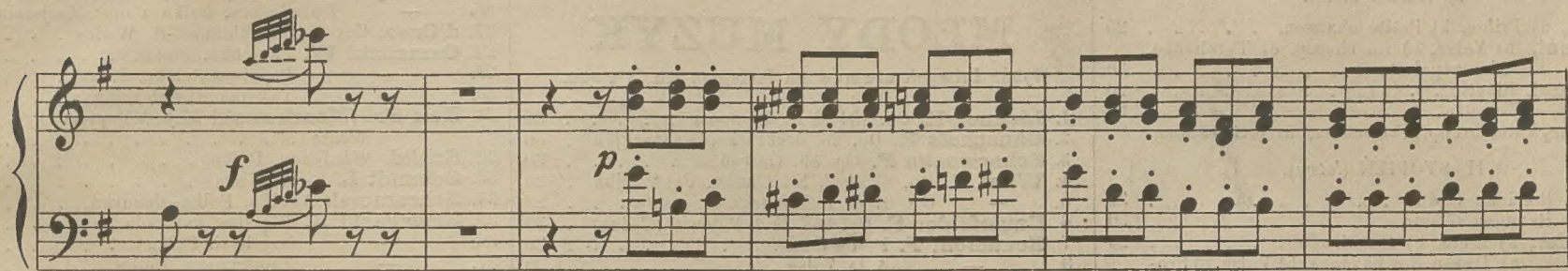
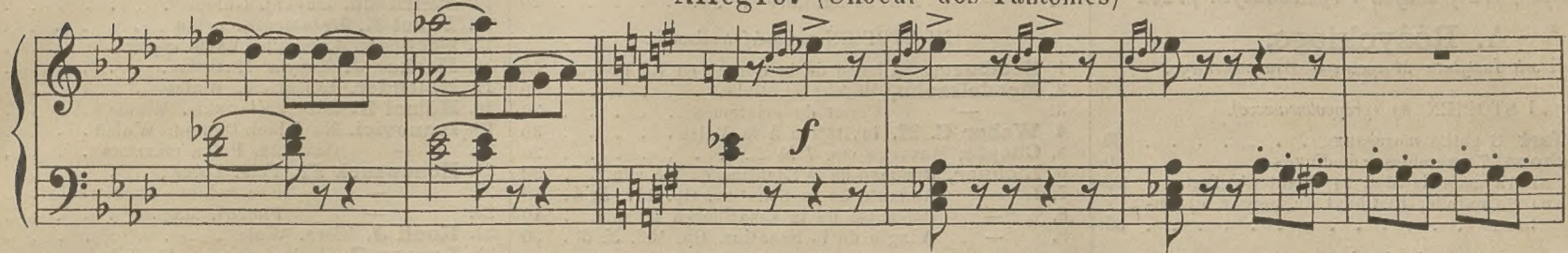
Andante. (III Acte Romance de Fenton.)

Fifth system of musical notation for 'Andante. (III Acte Romance de Fenton.)'. It consists of a grand staff with a treble and bass clef. The key signature is two flats (Bb and Eb), and the time signature is common time (C). The music features a slower melody in the treble and a supporting bass line. A dynamic marking of *p* (piano) is present in the bass staff. The tempo marking 'rallent.' (rallentando) is written above the staff.

Sixth system of musical notation for 'Andante. (III Acte Romance de Fenton.)'. It continues the melody and bass line.



Allegro. (Choeur des Fantomes)



NUTY M. ARCTA

w Warszawie. Nowy Świat № 53 i w Lublinie.

LE JEUNE PIANISTE

(MŁODY MUZYK).

Zbiór łatwych utworów na fortepian na 2 ręce,
wybranych, przejranych i opalowanych przez

A. Różyckiego,

Profesora Instytutu Muzycznego Warszawskiego.

I STOPIEŃ a) (przygotowawcze).

1. Wohlfart, 8 petits morceaux. 30
2. Loeschhorn, 7 exercices mélodiques 20
3. Behr, a) Au mois de Mai, b) Chant d'enfant. 20
4. — a) Barcarolle, b) Chant du berger, c) Ca-
linage 30

b) (bardzo łatwe):

5. Biehl, a) Prière, b) Petite chanson. 20
6. Ehmant, a) Valse, b) La chasse, c) Tyrolienne,
d) L'escarpolette 30
7. Valiquet, Bluette 20
8. — Musette. 20
9. Weber, Valse de l'op. „Freischütz“, ar. p. Streabbog. 20

II STOPIEŃ (łatwy).

1. Biehl, Rondeau C dur 30
2. — Rondeau G dur 30
3. Spindler, a) L'été, b) Cavalcade 20
4. — a) Danse des paysans, b) Valse, c) Pro-
menade 30
5. — Berceuse. 20
6. Krause, Danse 20
7. — Scherzo. 20
8. Streabbog, Sur le lac. Barcarolle. 30
9. Koehler, En trainaux 20
10. — Berceuse. 20
11. Steibelt, Rondeau turque 20
12. Schubert, Sérénade (ed. facile) 20
13. — Ave Maria (ed. facile) 20
14. Martini, Romance célèbre (ed. facile) 20
15. Mozart, a) Andante, b) Thème varié (ed. facile). 20
16. — a) Sérénade de „Don Juan“, b) Air de „Les
Noces de Figaro“. 30

III STOPIEŃ (średniej trudności).

1. Kullak, a) Prière, b) Valse 30
2. — Polonaise 20
3. — Clochette du soir 20
4. — Le rossignol. 20
5. — La fileuse. 30
6. Spindler, Scherzo 30
7. Egghard, Romance, op. 63 № 1. 30
8. — Nocturne, op. 63 № 3. 30
9. Burgmüller, Cavatine de la Niobe 30
10. Haydn, Menuet du boeuf 20
11. Beethoven, Andante Adagio (ed. facile). 30
12. — Larghetto (ed. facile) 20
13. — Marche turque (ed. facile) 20

LES DEUX AMIES

(PRZYJACIÓŁKI).

Zbiór łatwych utworów na fortepian na 4 ręce,
wybranych, przejranych i opalowanych przez

A. Różyckiego,

Profesora Instytutu Muzycznego Warszawskiego.

I STOPIEŃ (przygotowawczy).

1. Spindler, Op. 216. 17 morceaux dans l'intervalle
de cinq tons Cah. I a) Prière, Matin, 40
Soir, Loisirs, Travail 40
2. — Cah. II Loin. Le désir, Allons. 40
3. — Cah. III Adieu, Danse, Souhaits 40
4. — Cah. IV. Sans repos, Elégie, Gaité 40
5. — Cah. V. L'écho. Aubord du ruisseau. Le lac. 40
6. Schwalm O. Six petits morceaux. a) Mélodie.
b) Chansonnette. c) Marche. d) Petite
valse. e) Chanson. f) Scherzino 40
7. Loeschhorn A., Op. 182 Cinq Leçons mélodi-
ques Cah. I № 1. 2. 3. 40
8. — Cah. II № 4. 5 30
9. Behr E. Jouxoux (valse) 40

II STOPIEŃ (łatwy).

1. Beethoven, Allegretto de la Symphonie en La
majeur 20
2. Haydn, Andante de la Symphonie en Sol majeur. 20

3. Mozart, Andante du Quatuor à cordes № 13 30
4. — Duo de: L'Enlèvement au Sérail 30
5. Rameau J. Le Tambourin 20
6. La Romaneska, Danse du 16 siècle. 30
7. Schubert, Sérénade 20
8. — Moment musical Op. 94 № 3. 20
9. — Marche militaire 20

III STOPIEŃ (średniej trudności).

1. Beethoven, Allegro de la Sonate en Ré majeur. 40
2. Mendelssohn, Marche nuptiale. 30
3. — Chant du printemps 30
4. Weber C. M. Invitation à la Valse 30
5. Chopin, Mazurka Op. 7 № 2. 20
6. Lichner, Rondeau de la Sonatine en Ré min. 30
7. — Andante de la Sonatine. Op. 157. № 4. 40
8. — Polonaise de la sonatine en Mi min. 40
9. — Adagio de la Sonatine. Op. 153. № 6 30

MŁODY MUZYK

Wybór łatwych utworów na fortepian na 2 ręce.

1. Lichner H. Op. 134 № 6. W domu 30
2. Ganschals K. Op. 26. Stokrotka, Fantazyjka 30
3. Scharwenka F. Op. 83. Gawędka 20
4. Wilm N. Op. 81 № 2. Na koniku, Fantazyjka 20
5. — Op. 81 № 1. Mazurka staccato 20
6. Baumfelder F. Op. 217 № 1 Polonez (C-dur) 30
7. Beaumont P. Petite étude. 30
8. — A la Valse 30
9. — Petite fantaisie 30
10. Lichner H. Op. 111 № 4. Tulipan. 30
11. — Op. 143 № 2. Tęsknota 30
12. — Op. 111 № 3. Goździk. 30
13. Behr F. Op. 471 № 2. Najpiękniejsza. Polka 20
14. Czerny C. Bagatelle, Romance 30
15. Ganschals K. Op. 54. Złota Elżunia, Gawot 30
16. Chopin F. Wale 20
17. — Op. 11. Urywek z koncertu 20
18. — a) Prélude, b. Mazurka 20
19. — a) Marsz żałobny, b) Nocturne 20
20. Hummel J. N. a) La bella capriciosa, b) Rondo. 30
21. Noskowski Z. Na zielonej niwie 40
22. Lichner H. Op. 248 № 1. Chrabąszcz 30
23. — Op. 135 № 1. Polonez. 30
24. Lange G. Op. 427. 4. Przebudzenie 20
25. — Op. 427 № 5. Piosnka sieroty 20
26. Rohde E. Op. 36. Piosnka żołnierska. 20
27. Fischer O. Op. 105. Tajemnicza Piosenka 30
28. Bohm C. Gondoliera 20
29. Lange G. Op. 427. Na łączce, Walczyk. 20
30. — Op. 427. W gaiku. 20
31. Łusakowski J. Kołysanka i Szumka 20
32. — Krakowiak i Mazurka 20
33. Chopin F. Wale pośmiertny. 30
34. Noskowski Z. Krakowiak. 30
35. — Mazurek 20
36. Lichner H. Op. 134 № 1. Poranek 30
37. Bordogni M. Śpiew bez słów № 1 30
38. — Śpiew bez słów № 2 30
39. Scharwenka F. Op. 68. № 5. Alla Pollacca 30
40. Behr F. Op. 424. № 3. Śpiewka Cygańska 20
41. Streabbog F. Do, re, mi, fa. Valse 30
42. Lange. Mały jeździec. 20
43. — Marsz 20
44. Lichner. Op. 78 № 6. Do widzenia 30
45. Reinecke. Trois mélodies 20
46. a) Schubert. Kołysanka, b) Köhler. Rózyzka,
c) Reinecke. Melodia 20
47. a) Spindler. Petite mélodie, b) Köhler. Fijołek,
c) Czerny. Petite exercise. 20
48. Reinecke. Trois chansons. 20
49. Köhler. a) Air tyrolien, b) Danse Styrienne,
c) Le moulin 30
50. Łusakowski. a) Mélodie, b) Petite danse, c) Pe-
tite chanson. 20
51. a) Bellini. Norma, b) Flotow. Marta, c) Auber.
Niema z Portici 30
52. a) Herold. Zampa, b) Bellini. Marche de Norma. 20
53. a) Mozart. Don Juan, b) Auber. Muette de Por-
tici, c) Weber. Freischütz 30
54. a) Donizetti. Lucie de Lammermoor, b) Mozart.
Don Juan. 20

NOWE TAŃCE WYBOROWE.

1. Alberti H. Les diabolins, polka. 20
2. André L. Na morzu. Walce 40
3. — Naprzód! Galop cyklistów 30
4. Audran E. Miss Helyett, Valse. 40
5. — Miss Helyett, Quadrille 40
6. Bajer. Walc z baletu „Słońce i ziemia“. 40

7. Behr E. Stokrotka, Polka mazurka 30
8. Bellenghi. Venticello. Valse 40
9. Bold. Tambour major, Polka 30
10. Czarnocki H. Wale bajaderek. 30
11. Eilenberg. Wesoly bednarz, Galop 30
12. — Zorza wieczorna, Walce 40
13. Fahrbach. Zmykaj, Galop. 20
14. Faust K. Mężateczka, polka 30
15. Focheux J. Séville, Valse espagnole. 30
16. Hecker J. Maryla, Mazurka 30
17. Holender. Mój skarb, Walce 40
18. Hötzel K. Róże królewskie, Walce 40
19. Ivanovici. Na falach Dunaju, Walce 50
20. — Odaliska, Polka mazurka 30
21. Konopasek Fr. Fela, Polka. 20
22. — Kontredanse krakowskie 40
23. — Piotruś, Mazur. 20
24. Konti J. Fiora, Wale 50
25. Lecocq C. Walce z oper. „Ali-Baba“ 30
26. — Kukuleczka, Polka z op. „Marjolaine“ 30
27. d'Orso. Czy kocha. M'aime-t-il, Walce 60
28. Osmański W. Panienska, Polka. 30
29. — Po obywatelsku, Mazur. 20
30. — Tak jak dawniej, Mazur. 20
31. Rex Fr. (Moszkowski M.) Mój pierwszy bal.
Walce 50
32. Schild. Wiedenska, Polka 30
33. Schmidt L. Lira, Wale. 40
34. Schrammel. Anulka, Polka-Mazurka. 30
35. Staczyński K. Błękitne kontredanse 40
36. — Daj buzi, Polka. 20
37. — Elektryczna, Polka. 30
38. — Wiosenne kwiaty, Polka 30
39. — Zwawo chłopcy do Mazura. 30
40. Steffens G. Rondo — Wale „Laleczka ma“ z ope-
retki „Błazen nadworny“. 20
41. Tomaszewski S. Mazur. „Z obcas“. 30
42. — Bartek, Mazur 20
43. — Złote serduszek, Polka-Mazurka. 30
44. Waldeufel E. Deszcz złoty, Walce 40
45. — Dzieci wiosny, „Fijołki“, Walce 40
46. — Hebe, Wale 40
47. — Kwiaty, Walce 40
48. — Łyżwiarski wale 40
49. — Noc gwiazdzista, Walce. 40
50. Zois H. Colombine, Walce. 40

DO ŚPIEWU.

- Aloiz W. Do niej. Romans „Radości zdroj“ 20
- Becker W. Wiosna. „Gdy zefirek ciepłem wionie.“ 40
- Bendel F. Błysnął już poranny brzask 30
- Bohm G. Czy kochasz mnie? 30
- Bordese L. Cyganki. (Les Zingarelles). Duet na so-
pran i mezzo-sopran 40
- Capoul V. Pszczółka (Méha). Piosnka węgierska.
„Patrz na listku lilii białej.“ 40
- Ciechanowski H. Mazurek. „Nie tryumfuj dziewczę
z młodu.“ 20
- Delibes L. Ninon. Serenada 40
- Denza L. Jeżeli... (Si...) „Jeśli o twe spojrzenie.“ 30
- Dessauer J. Otwórzcie nam (Ouvrez). Boléro 30
- Donizetti L. Pożegnanie (L'adieu). Duet 30
- Gabussi C. M. Cyganin (Le Zingare). Duet. „Ka-
żdy wesół z nas i rad.“ 50
- Godard B. Czy pamiętasz. (Te souviens tu) 20
- Grégoir J. Czy nie zapomniał mnie 20
- Heiser A. Na grobie. „Na pole wojska spieszy tłum.“ 40
- Ivanovici J. Na falach Dunaju, Wale. 40
- Jüngst H. Przódz. „Już mroku zapadł cień“ 20
- Lecocq C. Romans z opery „Ali-Baba.“ „Ach jakże
cudnym blaskiem lśnią.“ 20
- Liebe L. Do widzenia. „Zimny śnieg zniknął już.“ 20
- Marchesi S. Wesoła (La foletta). „Ja składam
w ręce twoje.“ 30
- Marcello B. Ogień miłości 30
- Marks J. Święcone ziele. „Kto w święconych garśc
ziół przystroi swój dom.“ 30
- Mascagni P. L'amico Fritz. „Pieśń Beppa.“ 20
- Teich O. Duet zabi, Pieśń humoryst. na 2 głosy 30
- Wellings T. To marzenie (C'est un rêve). 30
- Waldman L. Uroczę tony, Wale 40
- Mała rybaczka. 20
- Parizot. Do ré mi fa. Lekcja śpiewu 30
- Mascagni P. Cavalleria Rusticana. № 1. Śpiew San-
tuzzy „Turiddu wziął mi serce i sławę“ 30
- № 2. Romans „Zanim w szeregiach zbrojnych.“ 30
- Mascagni P. Rantzau. Romans Ludwiki z aktu I. 40
- Maszyński P. Nie dam ci perel. 30
- Rab W. Tyle, tyćco, tyćco. Śpiewka z operetki
„Dziecko szczęścia.“ 20
- Różycki A. Dwie pieśni. 1. Zaczarowana Królowna.
2. Nocturne (Bozydar). 40